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A HISTORY OF THE ARCHITECTURE OF MADISON DURING THE CIVIL WAR PERIOD

by

Helen Mary McCarthy

A Thesis Submitted for the Degree of

Master of Arts

University of Wisconsin

1922

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MISCELLANEOUS

Personal Interviews

Professor C. R. Fish
Mrs. Frank Riley, architect
Mr. James Law, architect
Mr. T. C. McCarthy, contractor
Mrs. Riley Jones, early resident
Mrs. Charles D. Atwood, early resident
Mrs. S. C. Hanks
Mr. S. C. Hanks
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Miss Mary Foster of the Historical Library.

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Introduction

During the period under discussion, the ten years before, during, and the ten years after the Civil War, two very distinct waves of influence were felt in Madison.

The period opens with the plain and simple architecture that materials at hand made necessary. Then came the Greek classic influence which left its mark, either in pediment, column, or cornice on everything that was erected for over twenty years. In the latter half of this twenty year period a disturbance is felt, and the established order of things begins to give way before a new feeling that gradually grows stronger till by 1870 this new thing has definitely asserted itself in the French influence. This influence is at its height in the middle 1870's, but it has by no means annihilated the classic influence. That was here to stay and grow stronger, while the French influence took an enthusiastic spurt and then died out as far as architecture is concerned. By the middle 1880's the last mansard roof had been built, while the Greek influence is still being felt in nearly every building erected, whether private home or public building, and the beautiful temple-like structures are becoming more and more popular.

The influences that drove off the French influence were threefold. The Pullman car type of architecture came in in the late 1870's, and this was distinguished by many pinnacles, and columns, and highly polished yellow wood. The turning mill was becoming effective, so much use was made of it for

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decorative purposes. Highly polished hard brick was also a characteristic of this period, and from the late 1870's to the 1890's, there was much freedom of construction.

Another influence that helped change things was the shifting of interest from Paris to London. This is known as the Queen Anne influence, and there was an utter lapse of dignity and unity. Peculiar shapes in architecture was apparently the desired effect.

By 1890 there was an American recovery and a definite architecture was responsible and a steady development was made along this line, and a school of architects was established. Also, architects began to take the place that they hold today in building construction, and the present day meaning of the word architect was coming into use.

The public buildings of today show the classic Greek influence in the temple-like structures. This is very evident in the wings of the state capital, while the modern colonial seems to be the keynote for private homes and clubs. A very splendid example of the latter is found in the architecture of the Madison Club, and the stamp of its architect, Mr. Frank Riley, can be easily detected by any one who is familiar with Mr. Riley's work.

Many of the modern magazines, such as Country Life, House and Garden furnish plans for modern homes, and these, no doubt, greatly help and influence the minor architects in designing the modern homes.

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Residences 1850-1860

During the ten year period preceeding the Civil War, the most popular type of building material was red brick for the smaller, and less pretentious homes, and sandstone for the larger ones. Just once in a great while does a frame house appear. These facts are so evident that it seems safe to draw the conclusion that red brick and stone were near at hand while lumber, due to its scarcity, was somewhat of a luxury.

The reason for this is the fact that Madison was not in the lumber district, and it was too expensive to get lumber here. The lumber went down the Mississippi, and though Madison was nearer the source of supply, the lumber was cheaper in St. Louis than in Madison. This seems to be a very good example of how transportation influences architecture.

In order to more clearly understand the influences at work in this early period, it is well to understand the meaning of the word "architect" as it was then used. The architects of the fifties and sixties were really master workmen who studied books and copied plans directly from these books, and then reproduced them as they saw fit. Shortly after 1700 there began to pour forth folios on architecture. James Gibbs in his folio Book of Architecture, 1728, expressed the hope that it might be useful to gentlemen building in remote parts of the country, "where little assistance is to be secured". Many of these books were printed, which supplied their owners with details of doorways, chimney-pieces, etc., as well as elevations

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for whole houses which were available after 1740. These books were imported to America shortly after their publication. They follow the styles which brought the rococo to England and then replaced it by the ever-cooling chasteness of classicism.

Comparison shows that in a large number of specific instances, details of colonial buildings were copied directly from their plates. Every new English fashion had thus its reflection in the colonies.

Differences of material is generally supposed to have brought a modification of the academic style in the colonies, the use of wood gave the orders more slender proportions, and the detail a special delicacy, but outside New England some of the finest houses are of masonary, and in both cases, the forms and proportions of the wooden details are modified in the direction of slenderness prior to the advent of the Adam style. This attenuated version of the classic, based on Pompian decoration, which had its beginnings only about 1760, appeared in the popular handbooks after 1780, and in America thus after the Revolution. The change of proportions which then took place was English in origin and independent of material.

A true contribution in architecture developed in the world at large is found rather in the classical style of the early republic. The Declaration of Independence was felt by its authors to apply to artistic matters also. Minor craftsmen for a time continued traditions essentially colonial and English, but leaders sought to establish an architecture which

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should not be borrowed from contemporary European styles, but founded on the authority of the ancients, in whose republics the new states were felt to have their closest analogy. The initiative of amateurs and laymen such as Jefferson and Nicholas Biddle established the form of the classic temple as a single unconditional ideal for all classes of buildings.

The classical revival, of course, had its beginnings abroad, and which there, also had the same ultimate ideal - the temple. By priority in embodiment of this ideal, and by greater literalness and universality in its realization, America reveals an independent initiative.

It is the prevalent idea that American ideas in style and architecture come from Europe, and that they are in vogue here some ten to twenty years later. With this in mind, it is interesting to note that the Virginia capitol, designed in 1785, preceeded the "Madeline" in Paris, the first of the great European temple productions, by twenty-two years, and the "Bank of the United States", built 1819-1826, antedated the corresponding foreign version of the Parthenon by ten or more years.

American domestic buildings of the second quarter of the century represent an extreme of classicism which has no parallel elsewhere. They endowed qualities of monumentality and dignity.

The early beginnings of the modern classical revival which we will note in some detail explain American leadership in this field. This classic architecture of old and new is a

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true contribution of America to universal development, and is already having effect in England.[1]

Besides Jefferson and Nicholas Biddle, who have already been mentioned as men who introduced the Greek influence to America, we find also that Benjamin Henry Latrabe was a foremost architect of the early 19th century. He acquired his training in the office of the elder Cockerill, a confirmed classicist who had deep influence in England.

Latrabe dominated the architecture of America for the first decades of the 19th century, so naturally work done under his influence took a decidedly Grecian turn. He had many pupils and followers, among them Isaiah Rogers, who practically Hellenized the architecture of New York, while Mills' influence was just as strong in Washington.

The typical cornice of the time was a transcription of the Greek Doric, and without ornament or carving, this member does more than anything else to add an air of classic frigidity to these houses. The reign of the flat roof was also definitely established.

The details of balconies, porches, fences, and gates were new and original, and made from cast iron.[2]

This old red brick house in machinery row on Williamson Street was erected in 1850, and at that time was one of the

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1. A. H. R. Oct. 1921. Kimbal, Fiske, Arch. in History of Colonies and Republic. Also original architecture books found in office of Mr. Frank Riley, Madison architect.

2. Am. Arch. Wed., Sept. 30, 1916, Dom. Arch. of Early 19th Century, Part II, by John T. Fallon.

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Machinery Row
Williamson Street

most elegant homes in the city. The peculiar sides originated from economical construction, because it was found much cheaper to build a roof straight across from one chimney to the other, then to put in the familiar peak that the shape of the roof warrants. In the section of St. Louis along Pine and Lotus Streets between 11th and the river, almost every house has this same roof. It does not seem an exaggeration to say that in this vicinity, one could easily say there are over 100 that show this particular type of construction.

In looking over prints of houses erected along the sea-coast in the 1600 and 1700, this same construction is found but with the addition of a railing extending from one roof, thus forming the captain's walk. This was used so that the sea captains could see from their own roofs whether their ships were safely anchored, or not.[3] It is very probable that the younger generations of these old captains coming westward remembered their old homes, and built them as like as they could remember, but using red brick by the time they reached Madison, because of the scarcity of lumber.

This little cottage, originally of red brick, but now

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3. Illustrations in White Pine Series of Arch. Monologues of early coast towns. Also prints in office of Frank Riley.

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Cor. of Johnson and Park

painted white, was built in 1851. Aside from the difference in color, it has not changed. This particular type of construction which was prevalent in Madison during this period and also appeared in the 17th century in the east[3a] is due to the materials used. The ridge-poles come in certain lengths. Thus when a wing was added, it was necessary to have the ridge-poles meet at right angles. A more pronounced example of this same type of construction is found in a house at 125-127 Wilson Street, built by Geo. C. Deralf in 1859. The wing was added just before the Civil War. The original color of the brick was left this time. The two houses show a marked similarity, and the same architect, or master craftsman, might easily be responsible for both, or one might have been copied from the other.

125-127 Wilson Street

Two more elaborate houses of the same construction appear about the same type. This leads us to believe that not only the more modest structures were influenced by ridge-poles in

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3a. Illustrations in White Pine Series of Arch. Monologues of early coast towns. Also prints in office of Frank Riley.

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Dr. Dwight's Residence

certain lengths. In the old Fuller home, now the Dwight home, at the corner of Gilman and Pinckney Street, we find the same thing, but of cut stone instead of the more common red brick. The cupalo adds a distinctive touch to this house, as do the long windows and hanging balconies which have a French atmosphere. Such windows would be called French doors today. This house was built some time in the early 1850's.

Mrs. Mendenhall's Home

In the old Sam R. Fox home which was sold to N. B. Van Slyke, and known as the Mendenhall home, we find the same construction, and all because of the ridge-poles. This house was erected in 1859, and the architects were Donald and Cutsback. The same long windows appear here that were noticed in the Dr. Dwight residence.

Mr. Donald came here in the middle 1850's from Sandusky, Ohio, but he did not bring this type of construction with him, because we have already noted one erected in Madison in 1851, a few years before Mr. Donald's arrival.

The most notable thing about the Hanson residence at 900 Jenifer Street is that although it is a frame structure,

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Hanson Home

it was erected in 1851. The Mansard roof effect and the dormer windows were very likely added later. The same right angle ridge-pole construction is noticeable, and another noteworthy point is that the windows at one time extended to the floor as in the Dwight and Mendenhall homes, and were later changed. This is one of the few wooden structures that appear in this early decade.

D.K.E.House

The old Jere T. Marston home, built in 1851, and now known as the D. K. E. House, gives a very good example of the classic influence that Jefferson and others are responsible for. The unornamented Greek cornice that adds classic frigidity to the houses of the period is noticed very plainly here. The Greek portico is also very characteristic of the temple-like structures already mentioned. The second floor balcony was added later, so this house in its original state, minus the balcony, has a portico identical with one found on Boody House, Rose Hill, Seneca Lake, N. Y., built in 1835,[4] and

4. White Pine, Vol. 4 No. 5, p. 12 & 13.

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another very similar is also found in Baldwin House, in Auburn, N. Y., built in 1838.[4a] These houses are of wooden construction, because,no doubt, lumber was very accessible, while the D. K. E. house is built of the already familiar cut sandstone, which came from a local quarry. The roof line has been spoiled somewhat by the dormer windows added rather recently. This is the first of the decided temple-like structures noted in Madison. It is very interesting to note that the classic Greek influence was at work in other parts of the country at the same time. The building in the opposite picture was erected on Pine Street between 11th and Grant Avenue some time prior to the Civil War. It is in the negro district now, but was at one time the aristocratic part of St. Louis. An examination of the two porticos will show that they are almost identical. The cornices of the latter are somewhat adorned, and the general effect gives a taller and more slender appearance than that of the D.K.E. House portico.

Pine St., St. Louis

Another version of the Greek temple idea is found in the construction of the library on the estate of the Shaw Gardens in St. Louis. The columns are not used, but the outlines of the

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structure have a distinct temple-like feeling, and the cornices are Greek, but are somewhat adorned.

Phi Gam House

The old A. O. Fox residence just across the street from the D.K.E.House was also erected in the same year, 1851. It was built for the Honorable Levi B. Vilas, and was regarded as the most elegant private residence in the state. This also suggests a Greek temple, but it also suggests that the temple had been somewhat mangled. The pediment that should rest on the top of the columns has been removed and placed as a dormer window effect on the roof. The railing on the top of the roof suggests the captain's walk already described. There is such a railing on a house in Portsmouth, N. H., erected in 1720.[5] The ever popular and much adorned Greek cornice can be noted. A cornice very similar to this appears in the Frary House of Deerfield, Massachusetts, erected in 1683.[6]

The fact that the D.K.E. and Phi Gam houses were erected in the same year and just across the street from each other suggests that the respective owners were each trying to out-do the other in erecting very imposing homes. The approach to this house has been changed since it was built.

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5. White Pine, Vol. 7, No. 1, p.6.

6. Ibid. Vol. 6, No. 5, p. 4.

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Even in the more modest homes of this period the Greek temple outline can be noted, as is shown in the old Kirsch home at 836 Jenifer Street. This house was erected in the very early 1850's, if not the late 1840's, and was of red brick, and like most all of these old houses, it has since been painted white, and a more pretentious porch has replaced the small square "stoop". The small window just under the peak of the roof is very characteristic of houses of this type during this period.

Old Kirsch Home

The Ford Home at 1030 Spaight Street was built by a Mr. John T.Martin, esq., who came here from the east and brought his workmen with him. It was erected in 1855. The cornice shows the Greek influence, while the flat roof mentioned before, (p. 6), will be noted. The railing on the top, although not clearly shown in the picture, also suggests the "captain's walk" previously mentioned. The veranda suggests the colonial south. In the same year many other houses of this same type were built in different parts of the city. This was done to encourage people to spread out, so it is highly possible that Mr. Martin had something to do with

Mrs. Ford's Home

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this movement, or that he got the idea of his house from these plans, or those engineering the building of the other houses were influenced by his ideas which he brought with him from the east.[7]

The Ramsay Home in Greenbush is very similar to the Ford home, though differences occur in the details. The very severe classic cornice is found here, as are also the Greek columns. In place of the small enclosed square in the center of the roof, we have the cupalo which was becoming very popular at this time. To carry out the detail, the railing was placed around the edge of the roof. Perhaps this was to insure the life of whoever should chance to walk out on the roof from the cupola windows. This house was built by a Mr. Van Bergen in 1855.

Ramsay Home

Another of this group of very similar homes is the Jo Hobbins home on Gorham Street. It was also erected about 1855, and a cupola very like the one on the Ramsay house is found here. The railing, however, is omitted, and the Greek cornice in this case is adorned but very little.

Jo Hobbins Residence

7. Mrs. Ramsay's father told her.

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The fourth of this group is the old A. B. Stains home, erected at the foot of South Hamilton Street in the same year.

A. B. Stains Home

This house seems to be the least detailed of those already spoken of, having neither captain's walk nor cupola. It has the wide veranda on the lake side only, and the Greek cornice is very plain.

The last of this group to be mentioned is the old Snell home in the 1000 block on Spaight Street. This house was erected at the same time as the others, and has a somewhat more adorned cornice, while the columns of the veranda also suggest the Greek classic influence. This house was very much in style because it also had its cupola, which every well dressed house must have to be in style.

Old Snell Home

In the Octagon house on Wilson Street, erected by W. B. Jarvis, and at present the Atwood home, is found something decidedly of a different temperament. This house is decidedly French in influence and was copied from Governor Farwell's home. Donald and Cutsback were the architects. The basis of this type of house is philosophical, rather than architectural,

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Octagon House

and was used by Marie Charles Fourier in his communal houses. M. Fourier was a French socialist during the French revolution. He figured that a circle was the shortest line that encloses a space, and as round houses were inconvenient, he used the octagon.[8]

In the old Van Slyke home at the corner of Gilman and Pinckney, erected in 1855, we find the first mansard roof. This house also has the distinction of being the first house in Madison to have plate glass windows. The detail is French, while the classic Greek is felt in the cornices, and a trifle of the romanesque in the arches.

Old Van Slyke Home

This particular type of roof which was to become so popular later was first used in the Louvre by Pierre Lescot in 1550, but has its name from Francois Mansart (1598-1660) who brought these roofs into a vogue which they have since retained in France,[9] and which they had in the late 1860's and 1870's in Madison.

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8. Interview with Prof. C. R. Fish.

9. Century Cyclopedia, Vol. 6, p. 5221.

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Vilas Home

The Vilas home was built some time in the 1850's, and it seems rather funny that such a pretentious home should be constructed of red brick. It has the familiar Greek cornice, but has been added to and changed so much that it is hard to tell what the original house was like. It has the distinction, however, of being hostess to President Cleveland for three days.

The exact date for the erection of this house is not known, but it was known as the "Jacquish Hotel" during the Civil War. It is now a private residence. It was originally red brick, but is now painted yellow, and the front porch has taken the place of the small square stoop. It has rather a simple Greek cornice but aside from that there is no distinctive foreign influence felt. Its general appearance is very similar to that of the Frary house of Deerfield, Mass., erected in 1683.[10]

854 Jenifer Street

The old Keyes home, now known as the Louis Hobbins residence, at the corner of Pinckney and Gorham streets, is another red brick structure, but now painted white. The main outline,

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10. White Pine; Vol. 6, No. 5, Old Deerfield, p. 5.

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Louis Hobbins' Residence

except for the peaked roof on the wing, is similar to that of the old "Jacquish Hotel". The fact that it is built on a hill gives it a somewhat different appearance, and the cornice is pure and unadorned Greek, giving it a rather severe appearance. The pillars on the porch also suggest the classic influence.

One of the loveliest old homes of Madison is the one known today as Mrs. Pierce's boarding house. The architects of this house were Cutsbow and Donald. The house was built for Mr. MacDonald, the contractor for the capitol, and is of the same stone as that of the capitol. The stone was brought here from Prairie du Chien. This house is said to be a copy of an old Scotch castle, but it also has the feeling of Italian influence. It seems almost a sacrilege to think that this lovely old home is nothing but a boarding house today. In its better days, it was the scene of much gayety. It was built in the late 1850's.

Mrs. Pierce's Boarding House

In the Geo. Ott home on Wilson Street, now the K. C. Lodge, white brick again appears. A slightly adorned Greek cornice is used, and the pilasters are used at the ends or corners of the building as in the D. K. Tenny home. They are connected by a

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K. C. Lodge

similar elongated arch to the one that appears in the home on East Wilson Street. (p.) The fact that these two houses are in the same block might have something to do with the appearance of this arch here, as they were erected at the same time. Greek pillars are used to support the roof of the porch, and the general appearance gives a feeling of Greek or classic simplicity and stability. The long windows are also used in this structure. It was erected in 1856.

New England
Boarding House

This old brick home on Wilson Street was built in 1859, and was known during the Civil War as the New England boarding house. It was here that many of the officers boarded while stationed in Madison. It was originally red brick but is now a peculiar dark tan. The modern porch was added later, and the windows, like those of the Dwight and Mendenhall houses, reach to the floor. It seems justifiable to call this one of the common type built at this time.

Just a few doors below the old New England boarding house stands a red brick structure erected about the same time, or perhaps a few years before. The flat roof and slightly adorned

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Greek cornice that it has, has previously been noted in other houses. The distinction that this house has is the peculiar walls. The pilaster or engaged column is used for strength, and was in all probability derived from the Greek column, and is used to strengthen the walls. The capital is used at the top of these pilasters, and they are completed by a connecting arch that runs well into the cornice. This same elevation is found in the Howard Soule house in Sennett, Cayuga, N. Y., and was erected in 1814.[11] This house was of wooden construction, however, and the peaked, rather than the flat roof was used. The same use of the pilaster is also found in the Henry Shaw Home in Shaws Gardens, St. Louis, and the red brick was also used. It has since been covered with plaster for purposes of preservation. This house was built in 1849. A slight difference can be noted in that the pilasters in this instance are connected by a straight line, rather than the arch, and the frigid,unadorned greek cornice is used in this case. Thus it took about a quarter of a century for this type to

House on E. Wilson Street

Henry Shaw Home St. Louis

11. White Pine, Central N. Y., p. 5.

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travel from New York, and in all probability it went South and West at once, but reach St. Louis first, due to better facilities for transportation.

It is interesting to note that the years 1851 and 1855 were great building years. Then the depression probably began to be felt and from then till two years after the panic of 1857, there was no construction of any consequence. In 1859 people seem to take a new hold on life, and again begin to erect homes.

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Residences 1860-1870

The old Storer house, built in 1860 at the corner of Gilman and Pinckney streets, reflects a peculiar combination of classic Greek and French influence. As it is just across the street from the Dr. Keenan home, shown in the preceding chapter, and built five years before, it is very possible that the mansard roof can be traced to that. Even at that, the roof is not pure mansard and has dormer windows which boast Greek pediments above them. Two Greek cornices are used instead of one, and another evidence of the Greek influence is the columns of the porch.

Old Storer Home

In the Timothy Brown home, built in 1863, it is noticed for the first time the appearance of white, or cream-colored brick instead of the red brick used up to this time. The familiar right-angled ridge-pole construction is again in evidence, while the arch above the doorway suggests the romanesque. The lintels of the windows suggest Greek pediments, and the supports for the roof of the porch are Greek pillars. The same type of construction is also found in the D. K. Tenny house, built the

Timothy Brown Home

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same year. The temple-like structure can be noted in the pediment supported by columns at the entrance to the house. The pilasters also appear here, but this time they are used at the corners instead of in the center elevations. The house, a red brick structure, is now painted a darker red. The severe Greek cornice can be noticed on the roof of the porch.

D. K. Tenny Home

In the B. F. Hopkins house, built also in 1863, a very dressy Greek cornice can be noted. This house is of white brick and the pilasters are also used. A very severe Greek cornice is used on the roof of the porch, and the roof is supported by Greek columns. The cupola looks so much out of place that it apparantly was added somewhat later. The lintels of the windows suggest a Greek pediment enclosed in a romanesque arch.

B. F. Hopkins Home

The George A. Mason home on Johnson Street, now known as the Dr. Fox home, was erected before 1866 and suggests the Greek and romanesque influence in the

Dr. Fox Home

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cornice and pillars and the arches that connect them. The same right-angle ridge-pole construction is used here that appeared in the earlier years, but for no apparent reason except relief from the square because the roof of this house is flat, and the ridge-pole construction was not necessary. The house is of red brick, and the captain's walk can be noted at the top. The old Bird home, erected just after the war, has a striking similarity to the George Mason home. The fact that these two houses are only a block apart may account for this similarity. It is also of red brick and has a similar but more modified cornice, and the same flat roof. The arched lintels of the windows add a new note, and suggest the romanesque. Originally the lower windows had French balconies and the iron detail on the porch was taken from these balconies. The windows also extend to the floor. All the woodwork downstairs is said to be solid mahogany, but it is painted now, and hard to tell if this is true or not.

Old Bird Home

The Judge Cole home on the corner of Pinckney and Gorham, and also built before 1866, shows the influence of the Greek classical in the cornice and the Greek pediment supported by Greek col-

Judge Cole Home

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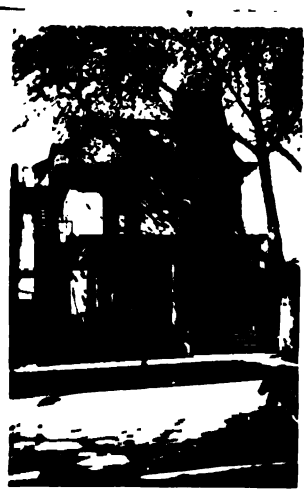
umns at the entrance to the porch. The pediment effect is also repeated in the roof, while the slightly arched lintels of the windows suggest the romanesque arch. The tower might have been some hobby of the owners, and appears to be a sort of lookout or retreat that was inspired by the cupolas of the earlier decade. Another explanation is that the house, though only two blocks from the lake, is shut off from it by a steep hill. Possibly, the purpose of this tower was to give the owners a chance to view the lake from their own home. The house is a white brick structure. A little later in this decade a white brick house was erected on N. Henry Street, with a mansard roof. It also has a Greek cornice and Greek pillars, and the windows in the mansard roof are more like dormer windows, but it is evident that the French influence is creeping in. One or two cases were noticed in the decade from 1850-1860, and several cases in the decade from 1860-1870. Slowly, but surely, it was gaining headway, and people were being convinced that that is what they wanted.



House on N.Henry

Another interesting thing in this decade is the number of very pretentious homes that were erected during the Civil War. It is very evident that the people of Madison were thinking of something else besides the war, and that they had more money than was necessary to fight the war. This statement is enforced by the fact that the homes were not merely necessary shelters, but in all cases rather imposing mansions.

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Residences 1870-1875

In the preceeding decades it was noted that the French influence was gradually creeping in. About this time, Paris is dominating the world. It is being made a modern city, and Americans are travelling in Paris. The improvement of transportation thus brings about an exchange of ideas. The Saratoga hotels were the highest form of French influence of the Second Empire. With Paris dominating the world, it is no wonder that the mansard roof dominates American architecture. They start in America about three or four years after their height in France, and by the 1870's they have fully arrived in Madison. And as the influence continues, the results become more and more elaborate, until it just naturally wears itself out, and the people want something different and new.

It is also interesting to note that the decade between 1860-1870 was a transition between the red and white brick, and they were fairly well balanced during the whole of the decade. By 1870, however, the red brick seems to have gone for the time being at least, and the white, or cream-colored brick to have taken its place. The cream-colored brick was brought in from Milwaukee, and, of course, was much better because it was imported.

As a final effort before the red brick died, it appears in a house built in 1871, in the old Ott home at 754 Jenifer Street. In fact, this house was built from the brick that was left in the yard when Mr. Ott closed it in 1871. As

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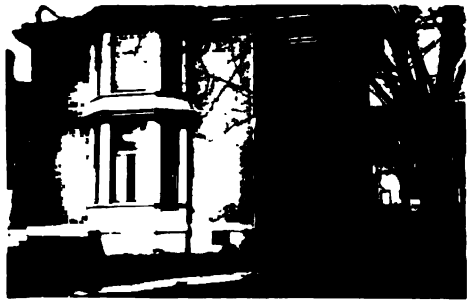

Old Ott Home

though in keeping with an earlier period, the house clings to the Greek influence in the cornice, and like the houses of the 1860's, it is of the right angle ridge-pole construction and has the familiar flat roof. The bay window, although used before, still seems to be popular, as it not only appears here, but also in the Krehl home built about 1870 of the more modern white or cream-colored brick. The French influence is shown here by the decided, but somewhat simple mansard roof. The windows at one time reached to the floor, and have been since changed to the more modern and shorter window. In the E. T. Owen home in the 600 block on State Street a more elaborate mansard roof is noted. Again the cream-colored brick appears, and the structure follows the lines of the right angle ridge-pole construction, probably for convenience sake, but it is not a matter of material in this instance. The railing around the top of the left wing suggests the old captain's walk that appears early in 1700 in the coast towns, and has been discussed in an earlier

Krehl Home

E. T. Owen Home

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chapter. The cornice suggests the unadorned Greek type.

In 1873 the General Atwood home was built at the corner of Monona Avenue and Doty Streets. This white brick structure is decidedly French in influence, and was a very beautiful home in its day. The balconies in front of the front windows have been allowed to rot away, and the entire house presents a very dejected appearance. It seems a pity that such a lovely old home should be allowed to rot away as this one has. The long windows are used, and the lintels slightly arched,suggesting the romanesque.

Gen. Atwood Home

In the old Jackson home on Carroll Street the most elaborate of the French period is found. This house has a decidedly fussy appearance, and the roof has no straight line but is constantly broken by projections. There is a considerable amount of very detailed iron work used, and besides giving the appearance of being French, it also gives the appearance of being very much dressed up. It was erected in the middle 1870's, and is constructed of the now popular cream-colored brick which was of superior quality to that of the earlier red brick.

Jackson Home

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The mansard roof might have come from St. Louis, because during, or before, the Civil War, it had a very popular career there. The following are a few of the hundreds of examples that bare testimony to the French influence. These homes are situated on Pine Street between 12th Street and Grant Avenue, and have a decidedly French atmosphere, which is only natural

in St. Louis. The romanesque is also noted in the rather massively arched windows.

The mansard roof was not the only type used in this decade. The Greek classic influence was still used, as is shown by the Greek cornice of Chadbourne Hall, erected in 1871. It was remodelled in 1896, but the feeling of the original

Chadbourne Hall

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was maintained. This is shown by the Greek columns that support the roof of the porch, while the numerous small bay windows of the second and third stories, while in a way show the spirit of the time, seem to have a French feeling. The almost flat roof that has been mentioned many times before, is also used.

That all the homes of this period were not either cream-colored stone or brick is shown by the Baus home on Patterson Street, built about this time. The Greek influence is shown even here in the temple-like structure which is the porch, the pediment supported by columns. A fad of the times in this type of house is also noted in the colored glass in the upper part of the bay window. This colored glass idea was very popular for a time and lasted well into the next decade.

Baus Home on Patterson Street

In the old Pete Young home, now known as the Dr. Phillip Fox home, erected in 1875, we have very nearly a copy of the decade before, with a more modern two-story porch. (See D. K. Tenny home, etc.) As one would expect, the brick is white, instead of red, and the Greek influence is seen in the cornice, which

Dr. Phil Fox Home

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is slihhtly adorned, and in the columns which support the upper porch. The detail of the capital of the columns can be seen very plainly, and this Greek influence gives a very dignified appearance to the house. The old right angle ridge-pole construction is also used, and the keystone appears for the first time in the lintels of the windows. The windows are full length, which suggests a French feeling.

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Business Blocks 1850-1860

In the public buildings and business blocks of this early decade the very severe box-like structure with the flat roof, in most cases, is predominant. The severe or slightly adorned Greek cornice gives testimony of the classic influence in public buildings as well as private homes. Thus we see that Jefferson and his followers really had a very far-reaching effect on the architecture of this country. The type of material used for construction also followed very closely the materials used for homes.

North Hall, Univ. of Wis.

In North Hall, erected in 1851, we find the severe box-like structure with the flat roof, already mentioned, and the very severe and unadorned classic cornice. The appearance of the building gives the feeling of rather stately and dignified frigidity. The cut sandstone is the same as that found for the construction of the more pretentious residences of Madison erected during the same period.

Andrew Mayers

In the building on King Street now occupied by Andrew Mayer, the same general type of severe simplicity is found, the cornice being slightly adorned, and the window lintels made more conspicuous by being in relief and also being slightly adorned. This building was erected by Gen. Simeon Mills and John Catlin in

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1852, and the upper part was originally used for a theatre by Mr. Langushe.[1]

Piper Brothers Grocery Store

In the well-known Piper Brothers Grocery Store is found the remains of the old Methodist Church. The cupola has been removed and of course the lower floor has been changed, but the slightly adorned classic cornice remains to give proof of the classic influence, and the material used for construction was the traditional red brick of the 1850's, and like most of the traditional red brick structures of that period, it has since been painted white. It is not hard to imagine the shock it would give the worshippers in this church, could they walk into it now and smell the doughnuts and bread, that attract the crowds there by day, and the pop-corn stand in the doorway that attracts them there in the evening.

Pioneer Block

In 1853, the building that is now known as the Pioneer Block was erected. It was then known as the Capital House,[2] and was the "hangout" of the legisla-

1. Madison, Past and Present, p. 57.

2. Durrie, History of Madison.

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ture. Later it became the "Vilas" house, and then a business block, as it stands today. The flat roof is in evidence, as well as the unadorned Greek cornice, and just the faintest suggestion of the pediment can be noticed in the window lintels. Also, the familiar cut sandstone is used for construction.

Fairchild Block

The same year the Fairchild Block was erected and was considered one of the important improvements of the village for that year.[2a] It shows the same influences as the Pioneer Block, but is a little more adorned. This is noticed chiefly in the less severe Greek cornice, with the detail carried out in the window lintels.

Blied Block

The following year, 1854, the Blied Block, as it is now known, was erected. It was then known as the Fox Block. From the side elevation it looks very much like the Pioneer Block, and the frigid cornice is almost identical. The cornice on the Blied Block is slightly adorned, however. The windows of the front elevation have rather highly decorated lintels, but the

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2a Durrie, History of Madison.

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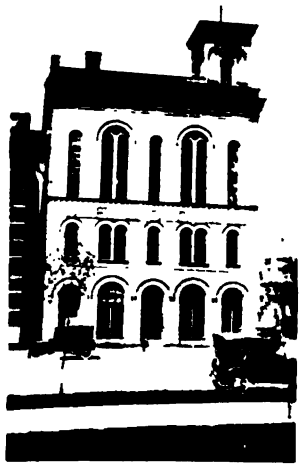
general impression is that of similarity to the Pioneer Block, erected the year previous.

In 1855 the Burroughs Block, the old opera house, was erected. It was built by a Mr. P. H. Van Bergen, and this ended the building by private enterprise until after the panic of 1857. This building was also of cut sandstone, and greatly resembles the other buildings of this period. It was originally a three story structure, but one story has since been taken down.

Just before the dominating French influence swept the country, a small, but highly intellectual influence was seen. This manifested itself in the City Hall which shows an Italian Lombard influence. It was erected in 1857-1858.[3] The first floor was designed for stores, the second for the use of the city council and officers, and the third for meetings, concerts, and the like. The cornice is very highly adorned, and the outline of the arched windows is brought out in relief arches of stone. The arched windows give the idea of the romanesque arch that became so popular in the 1880's and 1890's.



City Hall

Main Hall, now known as Bascom Hall, was also erected during the panic, but of course this was state and not private

3. Interview with Mr. Riley.

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enterprise. The wings were added later, but are in keeping with the rest of the structure, and with the dome, it is supposed to be architecturally perfect.

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Business Blocks 1860-1870

In 1860 the Mosely Book Store building was erected. The same cut sandstone is in use, and also the Greek influence is shown in the adorned classic cornice. The influence of the City Hall, erected in 1857, is shown in the cut stone relief arches emphasizing the arched windows.

Mosely Book Store

The following year, the Sumner Drug store building was erected and shows the same influence already noted in the Mosely Book store building. The relief outline arches are more decorative in this building than in the former one, and the classic cornice is a trifle more frigid. It would not be hard to surmise that both of these buildings were influenced by the City Hall. The cut sandstone is also used here for construction purposes.

Sumner Drug Store

In 1863, the Turner Hall was erected, and the cornice used seems to resemble that noted on the City Hall. There is also the relief arch emphasizing the arched windows and suggesting the romanesque. The pilasters, found in the residences of the 1850's are also used here. This building seems to be a combi-

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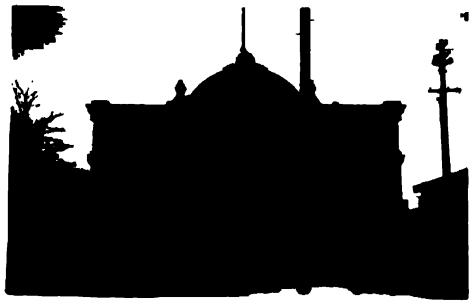
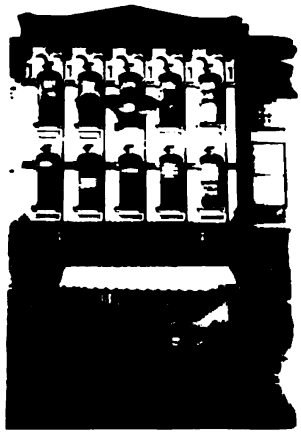


Turner Hall

nation of classic Greek and Italian, the Italian arch connecting the two Greek wings. The very familiar cut sandstone is also used here.



Klauber Block

In 1865, the Klauber Block was erected, and for the first time the keystone appears in the window lintels. The Greek cornice, slightly adorned, is used, and surmounting this we have the suggestion of the Greek temple pediment. This block presents one of the most decorated of any of the elevations so far examined, and the small arch effects above the third story windows suggest the same influence felt in the City Hall, and the Sumner and Mosely Blocks. As the period advances, the tendency seems to be leaving the classic simplicity and frigidity and moving toward the more French influence that so dominated the following decade. This idea of fussiness and decorativeness is further illustrated by the O. T. Thompson block erected in 1868. The adorned Greek cornice is made to follow the outline of the pediment while the window lintels are very much decorated, and the keystone is also in use. Instead of the white brick, the kind that was brought in from Milwaukee is used, and possibly the use of brick tempted the architect or the master brick

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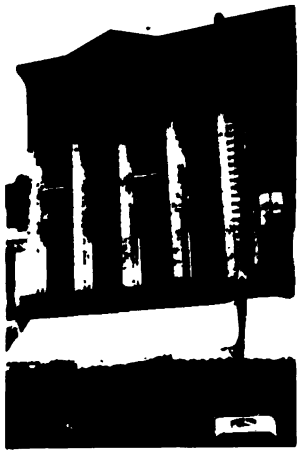
layer, or mason, to experiment in making a brick design that would resemble the chiselled stone of the earlier period.



O. T. Thompson Block

Although this was the Civil War period, the amount of building that went on in Madison during this time easily illustrates the fact that Madison thought of other things besides the war, and had the money and the labor to put into private enterprise. How different from this war, when only necessary government war construction was allowed to go on.

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Business Blocks 1870-1875

That red brick for business blocks was still in use in 1870 is proven by the Heilman Bakery erected in thst year, and like the other red brick structures we have noted, it has since been painted white. The cornice is the slightly adorned classic Greek cornice, and this time the Greek pediment is suggested surmounting a cut stone slab that rests on the roof. The keystone is not used here, and in its place a rough hewn lintel or window cap is found. The fromt elevation in the severe straight lines minus any decorative detail suggests very strongly the elevations common in the early 1850's.

Heilman Bakery

In the same year the Ellsworth Block, now known as the Simpson Garment Company, was erected. The cut sandstone appears here, and but for the keystone, the front elevation resembles the type of construction used in the 1850's. The classic cornice is used, but is more adorned than those of the earlier period, and the broken pediment effect is used for the first time, and seems to add a decorative touch to the roof line as well as afford a very good place for the date of erection of the building. The second

Simpson Garment Co.

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floor interior hallway is beautifully constructed, and the walls are marble for about four feet from the floor. The hall is arranged as a sort of court and the entrance to the third floor reminds one of the entrances to the old classic temples from a paved court yard. It gives a very startling and pleasing effect.

The Hub

The following year, 1871, the building where the Hub is located, was erected. This is also constructed of cut sandstone. The classic cornice, rather highly adorned, is used, and the pediment effect is carried out in the outline of the center portion of the roof. The keystone again appears, and the combination of arched and square-topped windows adds a new touch.

In the front elevation of Ott's Drug Store, a note of a similarity in the windows to those of "The Hub" building is seen, and the Greek cornice, not so highly adorned, appears.

Ott's Drug Store

The same material is used for construction but a new note is sounded in the use of the arch instead of the pediment as a decorative figure of the roof. The suggestion for this use might have come from the arched portion of the roof of Turner Hall, erected in 1863. This elevation has since been changed, and the Nelson Jewelry store now occupies

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this site. The building as shown in the picture was erected in either 1870 or 1871.

Post Office

In 1871 the Post Office was erected, and again the name of an architect appears, a Mr. Shipman, but as he was merely a supervising architect for the government, it is safe to trace these plans to Washington. For the first time the mansard roof appears in a public building. It has already been noted that it was popular in private residences. This roof, as stated before, is purely French, and it surmounts a purely classic building. Each floor has its own cornice, and the corners are enforced by pilasters that suggest Greek columns. Also, each floor has its own type of windows. The first flower windows are very simply arched, and the only decoration is the popular keystone. The second floor windows boast small Greek pediments, while the third floor windows are very plain, very slightly curved lintels. The steps of the front elevation (Wisconsin Avenue) are very similar to the broad steps used today in the temple-like structures that are so very popular for all public buildings. Thus in the Post Office we have a compromise between the approaching French influence that saw its height and decline in the seventies and the classic Greek influence that it was to overshadow for a time.

The French influence was very marked, but it was very short lived, while the classic influence was less agressive and noisy,

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so to speak, but it held its own by its great simplicity and dignity.

First National Bank

In the same year, 1871, the old First National Bank building was erected. The architect for this was Mr. Shipman, the supervising architect for the government in the erection of the Post Office. This building shows the classical influence, unadulterated by the French influence, and the same feeling is present here that is felt in the Post Office, minus the roof. Mr. Shipman may have been influenced by the Post Office, and again he may not have been The very familiar cut stone appears again in this structure and the windows of the first and second stories, simple arches with the keystone, are the same. The third story windows have straight lintels, but also use the keystone, and the cornice is that of a rather simple classic effect.

The Park Hotel was also erected in this period, and had a mansard roof. Very likely the Post Office roof influenced the type of architecture here. Instead of the cut stone, a buff colored brick was used, and of all the buildings of this period, this is the second to use brick, so it is not hard to guess that the cut stone was the favored material for construction.

In glancing back at the dates of these buildings, it can

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be noticed that they were all erected in 1870-1871, so it is safe to say that that year was a boom year for Madison business construction. The panic of 1873 was beginning to be felt, because after 1871 the next building erected was the Avenue Hotel, as it was then known, in 1878. So Madison took a decided slump in construction of business blocks after 1871 and did not begin to come back again until 1878, and by the 1880's it again seems to be on its feet and going ahead.

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Source Material

Some explanation of the way the material was obtained for this thesis seems necessary, as the footnotes and bibliography seem entirely inadequate.

The material used is chiefly source material, the structures themselves. In some instances, the dates were on the buildings, while in other cases the owners were consulted to ascertain the dates of erection of the various buildings.

From interviews with architects, such as Mr. Frank Riley, and James Law, and from their books, I succeeded in getting a working knowledge of the influences shown in architecture in general, and then applied this knowledge to the best of my ability to the source material I had in hand. In this way, I was able to see just at what period the various influences were predominant in Madison, and how long these influences lasted.

I was very fortunate in finding a construction manual, such as is described in the early part of Chapter I, in Mr. Riley's library, so was enabled to study for myself the elevations and their resemblance to the actual structures still standing.

For my information regarding materials used, I have my father to thank, because he, being a contractor, was in a position to furnish me with considerable information as to the why and wherefors of the various types of materials used.

By finding out who the original owners of the various homes were, I was enabled in some instances to trace the influence that appeared and discover where it came from.

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Through the White Pine Series of Architectural Monologues, I was able to compare the early coast homes with those of Madison in the period with which I am dealing, and thus ascertain the movements from east to west, and the number of years it took for the various types of influence to travel.

Not only can the influences be traced across the continent by this method, but also the growth of a city can be traced with a considerable degree of accuracy by these various influences.

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APPROVED Carl Russell Fish

May 27 1922

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